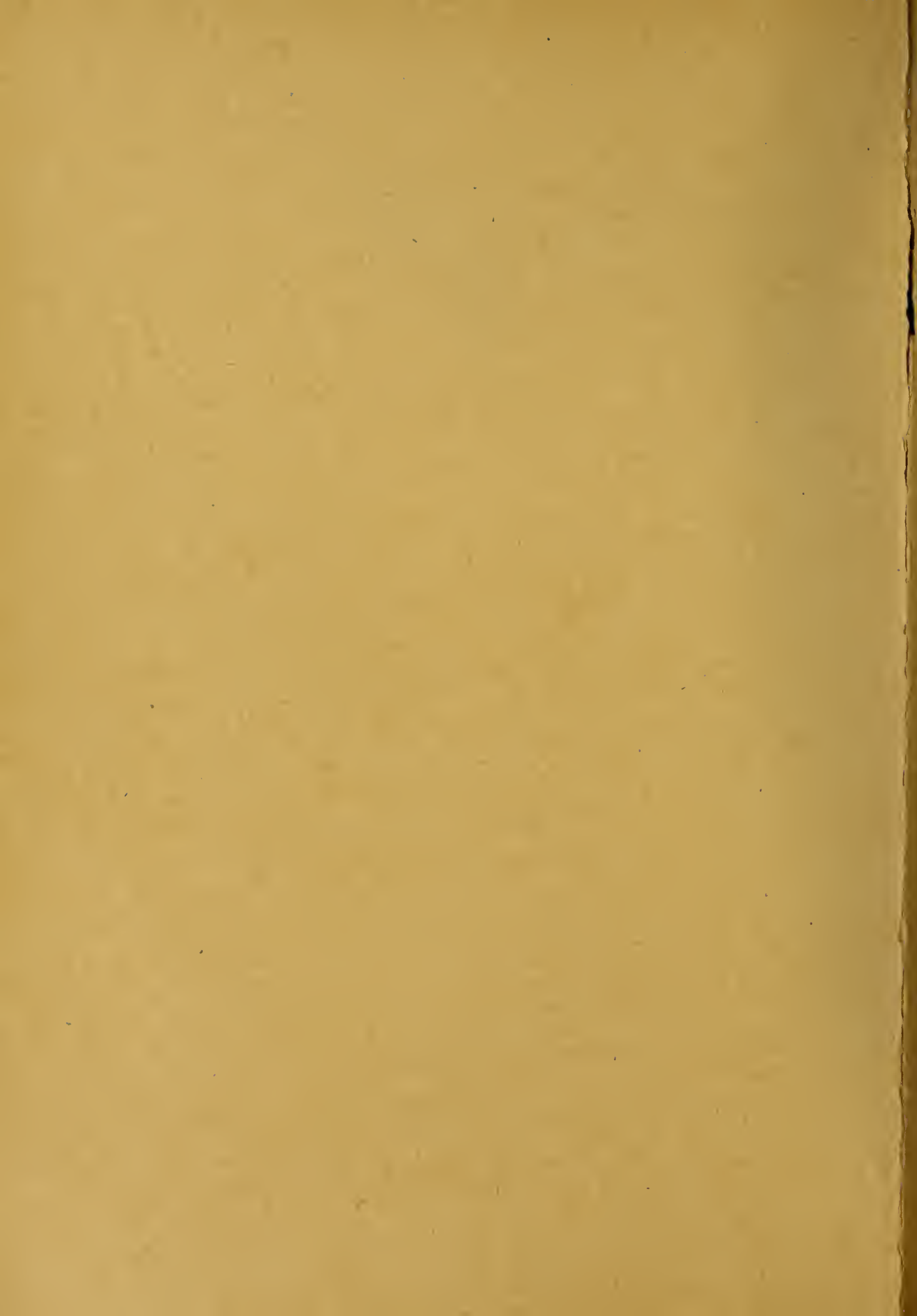


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A STUDY IN THE DETERMINATION OF HISTORICAL REFERENCES
IN ENGLISH POETRY

BY

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THESIS

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY
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In Charge of Thesis


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A STUDY IN THE DETERMINATION OF HISTORICAL REFERENCES IN ENGLISH POETRY

Historical References in English Poetry

Introduction

The curriculum in history has in the past been determined by the opinions of expert individuals. In recent years investigations¹ have been made to determine what the content of history curricula would be if determined upon the basis of the different functions they might serve. Out of these recent investigations has grown the present study.

The Problem

One purpose of this study is to describe and illustrate a technique for the determination of the specific historical references contained in the English poetry required for entrance by the University of Illinois. A second purpose is to set forth the partial historical content obtained by the use of this technique.

This study, therefore, does not seek to determine the content nor partial content of the history curriculum, tho the results secured may cast some light on this particular problem. In this it

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1. "The Determination of Minimum Essentials in Elementary Geography and History" reported in The Fourteenth Yearbook by Professor W. C. Bagley; "Possible Defects in the Present Content of American History as Taught in the Schools" reported in The Sixteenth Yearbook by Professor E. Horne; "Historical Information Essential for the Intelligent Understanding of Civic Problems" reported in the Seventeenth Yearbook by Professor B. B. Bassett.

it is unlike the investigations conducted by Bagley, Horn, and Bassett. The Bagley study is concerned with the determination of the history curriculum, using current literature as a basis for selection. The Horn study seeks to determine by the analyses of certain books dealing with the more crucial activities, conditions, and problems of present-day life what the elementary course in history would be if all the history not essential to their understanding were eliminated, and the history that is essential and does not now appear were added. The Bassett study seeks to discover by the analysis of selected books treating of modern political problems, conditions, and activities what history is most needed for their intelligent understanding. Hence, these investigations referred to have to do with the determination of the history curricula, using certain related material as a basis for selection while the present study does not attempt the solution of this problem. Neither does it seek to determine all the historical information essential for the appreciation and intelligent understanding of English poetry. The present investigation is more limited in scope than either of these allied problems. It seeks to develop a technique whereby the specific historical references in English poetry may be determined, and to set forth some of the references so determined. By specific reference is meant references to date, institutions, persons, and written productions. In seeking to develop a technique this study emphasizes what the previous studies have treated only incidentally. Neither Bagley, Horn, nor Bassett set forth with any appreciable detail the methods used in the determination of historical references as regards their selection and classification. Aside from giving the method of counting the references, the technique is left

by all three for the most part obscure. Horn does, however, give information as regards the scoring and selection of references to persons, but he does not cover all the cases that may appear. For instance, will a pronoun or common noun referring to Aguinaldo already mentioned count as additional mention for him when it appears in a new paragraph? When it appears in a new problem? In the case of Bassett, he lays down the rule to score only those references that are "clearly historical" and of "historic interest," but he fails to explain what he means by these phrases. Since no one of these previous studies is concerned primarily with the development of a technique for the determination of the historical content in literature, the present study seeks to meet this need as applied to English poetry. Such a study does not raise the question of the value or the importance of the data secured. It is chiefly concerned with the development of a technique for securing the references whose relative importance may be judged from their frequency or upon some other basis.

The Method of Attack

The investigation is based upon the English literature requirements outlined on pages forty-five and forty-six of the University of Illinois Bulletin, Volume XVI, Number 3, entitled, The High School Manual, published 1918. The material selected for this study consists of all the required English poetry. Below follows a list of the poetry arranged by authors. The poems are characterized as dramatic, lyric, or narrative to afford a convenient method of reference.

English Poetry

1. Arnold, Matthews

Poems of Matthews Arnold edited by Laurie Mangus, London; George Rutledge and Sons, Limited, New York. E.P. Dutton and Company.

(1) Sohrab and Rustum p. 178-206, narrative.

2. Browning, Robert

The Complete Poetical Works of Robert Browning, New Edition, New York, The Macmillan Company, 1915.

(1) Cavalier Tunes:

How They Brought the Good News from Ghent to Aix.
p. 220-1, narrative.

Home Thoughts from Abroad, p. 239, lyric.

Home Thoughts from the Sea, p. 239, lyric.

The Lost Leader, p. 220, lyric.

(2) Dramatic Romances:

Hervi Riel p. 1076-1078, dramatic-narrative.

Incident of the French Camp, p. 333, dramatic-narrative.

My Lost Duchess, p. 334, dramatic monologue-narrative.

Pheidippidas, p. 1156-1158, narrative.

Up at a Villa - Down in the City, p. 232-233, dramatic monologue-narrative.

3. Byron, George Gordon Lord

Byron's Complete Poetical Works, Cambridge Edition, Houghton Mifflin Co., 1905.

(1) Childe Harold, Canto The Fourth p. 55-83, narrative with lyrical elements.

(2) The Prisoner of Chillon p. 402-406, narrative with lyrical elements.

4. Coleridge, Samuel Taylor

The Poetical Works of Samuel Taylor Coleridge, Edited by James Dykes Campbell, London; New York - The Macmillan Co., 1905.

(1) The Rime of the Ancient Mariner in Seven Parts p. 95-110, narrative.

5. Goldsmith, Oliver

Goldsmith's Poetical Works Edited by Austin Dobson, London, George Bells and Sons, Aldine Edition, 1905.

(1) The Deserted Village p. 27-42, lyrical with narrative passages.

6. Homer

The Iliad of Homer by Samuel Butler, London. A. C. Fifield, 1914; The Odyssey by Samuel Butler, London. A. C. Fifield, 1914.

(1) The Iliad, Books 1 and 2, p. 1-39, narrative-epic.

(2) The Odyssey, Books 1 and 2, p.1-25, narrative-epic.

7. Longfellow, Henry Wadsworth

The Poetical Works of Henry W. Longfellow, Vol. II. Boston and New York, The Riverside Press, Cambridge.

(1) The Courtship of Miles Standish p. 285-348, narrative.

8. Lowell, James Russell

The Complete Works of James Russell Lowell, VIII. Sully and Kleinteich, University Edition.

(1) The Vision of Sir Launfal p. 291-304, narrative with lyrical elements.

9. Macaulay, Thomas Babington

The Miscellaneous Works of Lord Macaulay, Edited by his sister, Lady Trevelyan, Vol. VIII. Connoisseur Edition, The University Library Association, Philadelphia.

(1) Lays of Ancient Rome.

Horatius p. 242-265, narrative.

The Battle of the Lake Regillus p. 275-302, narrative.

Virginia p. 312-328, narrative.

10. Milton, John

Milton's Poetical Works by Rev. George Gilfillan, Vol. II, Edinburgh, James Nichol, 9 N. Book Street.

- (1) Comus p. 128-161, dramatic.
- (2) Il Penseroso p. 179-184, lyric.
- (3) L'Allegro p. 174-178, lyric.

11. Palgrave, J. T.

Palgrave's Golden Treasury (First Series) The Temple Classics, Publisher T. M. Dent, Aldine House, London, 1906.

Books II and III.

A. Burns, Robert

- (1) A Farewell p. 137, lyric.
- (2) Bonnie Lesley p. 161, lyric
- (3) Duncan Gray p. 165, lyric.
- (4) Highland Mary p. 162-163, lyric.
- (5) Jean p. 167-168, lyric.
- (6) John Anderson p. 169, lyric.
- (7) Lament for Culloden p. 128, lyric.
- (8) Mary Morison p. 110-161, lyric.
- (9) My Luv's Like a Red Rose p. 162, lyric.
- (10) To a Field-Mouse p. 152-153, lyric.
- (11) Ye Banks and Braes p. 141-142, lyric.

B. Collins, William

- (1) Ode Written in MDCCXLVI p. 128, lyric.
- (2) The Passions p. 146-149, lyric.

C. Cowper, William

- (1) Loss of the Royal George p. 132-133, narrative.
- (2) The Poplar Field p. 151, lyric.
- (3) To a Young Lady p. 139, lyric.
- (4) To the Same p. 177-179, lyric.

D. Dryden, John

(1) Alexander's Feast p. 112-116, narrative with lyrical passages.

(2) A Song for Saint Cecilia's Day, p. 52-54, lyric.

E. Gray, Thomas

(1) Elegy Written in a Country Churchyard, p. 156-160, lyric.

(2) Hymn to Adversity, p. 173-175, lyric.

(3) On a Favorite Cat, etc., p. 120-121, narrative with lyrical tone.

(4) Ode on the Pleasure Arising from Vicissitude, p. 117-118, lyric.

(5) Ode on a Distant Prospect of Eton College, p. 170-173, lyric.

(6) Ode on the Spring, p. 149-151, lyric.

(7) The Progress of Poesy, p. 142-145, lyric with a narrative thread.

Book IV (First Series)

F. Keats, John

(1) Happy Insensibility, p. 206.-207 lyric.

(2) LaBelle Dame Sans Merci, p. 209-210, narrative.

(3) Ode to a Nightingale, p. 270-272, lyric.

(4) Ode to Autumn, p. 285, lyric.

(5) Ode on the Poets, p. 182-183, lyric.

(6) On First Looking into Chapman's Homer, lyric,

(7) The Human Seasons, p. 334, lyric.

(8) The Mermaid Tavern, p. 248-249, lyric.

(9) The Realm of Fancy, p. 302-305, lyric.

(10) CXCVIII, p. 214, lyric.

G. Shelley, Percy Bysshe

(1) A Dream of the Unknown, p. 300-302, lyric.

- (2) A Lament, p. 334, lyric.
- (3) Hymmn to the Spirit of Nature, p. 305-306, lyric.
- (4) Love's Philosophy, p. 200, lyric.
- (5) Ode to the West Wind, p. 321-323, lyric.
- (6) Ozymandias of Egypt, p. 273, lyric.
- (7) Stanzas Written in Dejection Near Naples, p. 246-247, lyric.
- (8) The Flight of Love, p. 211-212, lyric.
- (9) The Invitation, p. 292-294, lyric.
- (10) The Poet's Dream, p. 325, lyric.
- (11) The Recollection, p. 294-296, lyric.
- (12) To a Lady with a Guitar, p. 279-281, lyric.
- (13) To a Skylark, p. 264-267, lyric.
- (14) To the Night, p. 203-204, lyric.
- (15) Written Among the Euganean Hills, North Italy, p. 315-320, lyric.
- (16) CLXXVI, p. 193, lyric.
- (17) CCIII, p. 219, lyric.
- (18) CCLXV, p. 299, lyric.
- (19) CCLXXXVIII, p. 341, lyric.

H. Wordsworth, William

- (1) A Lesson, p. 241, lyric.
- (2) Admonition to a Traveler, p. 274-275, lyric.
- (3) By the Sea, p. 296-297, lyric.
- (4) Composed at Nidpath Castle, The Property of Lord Queensberry, 1803, p. 274, lyric.
- (5) England and Switzerland, 1802, p. 228, lyric.
- (6) London, MDCCCII, p. 229, lyric.
- (7) Nature and the Poet, p. 323-325, lyric.
- (8) Ode on Immortality, p. 335-341, lyric.

- (9) Ode to Duty, p. 225-227, lyric.
- (10) On the Extinction of the Venetian Republic, p. 228-229, lyric.
- (11) Ruth: Or the Influences of Nature, p. 307, narrative.
- (12) She is Not Fair, p. 191-192, lyric.
- (13) Simon Lee the Old Huntsman, p. 236-238, narrative.
- (14) The Affliction of Margaret, p. 260-262, lyric.
- (15) The Dfffodils, p. 282, lyric.
- (16) The Education of Nature, p. 194-196, lyric.
- (17) The Fountain, p. 330-332, narrative-personal.
- (18) The Inner Vision, p. 302, lyric.
- (19) The Lost Love, p. 193-194, lyric.
- (20) The Reaper, p. 277, lyric.
- (21) The Reverie of Poor Susan, p. 278, lyric.
- (22) The Reaper, p. 229-230.
- (23) The Two April Mornings, p. 328-330, personal narrative.
- (24) To a Distant Friend, p. 205, lyric.
- (25) To Sleep, p. 299, lyric.
- (26) To the Daisy, p. 282-284, lyric.
- (27) To the Highland Girl of Inversneyde, p. 275, lyric.
- (28) To the Skylark, p. 263, lyric.
- (29) Upon Westminster Bridge, Sept. 3, 1802, p. 272, lyric.
- (30) Within King's College Chapel, Cambridge, p. 326, lyric.
- (31) Written in Early Spring, p. 306-307, lyric.
- (32) Yarrow Unvisited, 1803, p. 287-289, lyric.
- (33) Yarrow Visited, September, 1814, p. 289-292, lyric.
- (34) GCLXXVI, p. 335, lyric.

Life and Poems of Edgar A. Poe, Revised Edition, New York
A. C. Armstrong and Son, 714 Broadway, 1882.

(1) The Raven, p. 131-138, narrative with lyrical music.

13. Scott, Sir Walter

The Poetical Works of Sir Walter Scott, Vol. 8, A. C. Block,
Edinburgh, 1886.

(1) The Lady of the Lake, narrative.

14. Shakespeare, William

Shakespeare's Macbeth, Edited by Samuel Thurber, Boston, Allyn
and Bacon, The Academy Series of English Classics.

(1) Macbeth, dramatic.

15. Tennyson, Alfred Lord

Idylls of the King by Alfred Tennyson, Edited by Hallam, Lord
Tennyson; Macmillan and Company, London, 1908.

(1) Gareth and Lynette, p. 25-84, narrative.

(2) Lancelot and Elaine, p. 221-277, narrative.

(3) The Passing of Arthur, p. 399-418, narrative.

16. Virgil

The Aeneids of Virgil, Longmans Green and Company, London, New
York, 1911.

(1) The Aeneids, Book 1, p. 1-22, narrative-epic.

17. Whittier, John Greenleaf

A Winter Idyl by John Greenleaf Whittier, London, Alfred W.
Bennet, 1867.

(1) Snowbound, p. 7-46, narrative.

In the beginning, the scope of the study embraced not
only English poetry, but also certain typical prose selections.
Upon completing the collection of historical references, it was
found impractical to develop a technique to cover adequately both
classes of material. Each class requires separate treatment. Con-
sequently, the scope was limited to the required English poetry.

Selection of Historical References

With the literature chosen, the first step in the procedure is the selection of historical references. At the outset, the plan to take every word presented itself. Obviously, the outcome would be a study in etymology and would not yield the kind of history sought. Then the plan to take every word found in the content of history textbooks was suggested. Such a basis of selection proved practically impossible. Finally, the plan of collecting only definite historical references was decided upon. Pursuing this plan, all historical references were collected and classified according to their particular nature. The classification of the references depended upon the data collected, and was not conceived beforehand. This method of procedure differed from that of Horn and Bassett where the books were analyzed for their references to certain particulars whose basis of determination is not reported. The present investigation yielded data that were classified at the time of collection under the following heads: character, event, place, social class, symbol, institution, date, document, people, principle, and established fact. Naturally, there were subdivisions under each head. For instance, under character, the references were grouped as Biblical, literary, mythological, legendary, and historical. The basis for these and other groupings is considered under the treatment of the problem. The method of selection used at this stage of the study is seen in the following table based upon the first fifteen lines of "Alexander's Feast," the first poem analyzed.

TABLE I

Historical References in the First Fifteen Lines of
"Alexander's Feast"

| Character | Event | Institution | Social Class | Symbol |
|-----------------------------|----------------------|--------------|--------------|--------------------|
| 1.Alexander's-Title- 112 | Alexander's Feast | Persia 1-112 | peers 6-112 | imperial throne |
| Son 2 - 112 | Title-112 | | | 5-112 |
| hers 4- 112 | | | | |
| his 5 - 112 | | | | |
| his 6 - 112 | | | | |
| his 9 - 112 | | | | |
| pair 12 - 113 | | | | |
| brave 15 - 113 | | | | |
| 2.Philip's 2 - 112 | | | | |
| 3.Thais 9 - 113 | | | | |
| pair 12 - 113 | | | | |
| fair 15 - 113 | | | | |

The numbers following references refer to lines and pages.

From the start the policy was adopted to include all historical references, even those regarding which there may be some doubt. To some minds the terms, brave and fair, whose references are implied, and also peers, imperial throne, may be questionable, and yet they and others, equally and in some cases possibly more questionable, were included in the original collection. It will be observed that all the common nouns and pronouns referring to the initial references are also included. The title of the poem was scored in a separate column arranged for the scoring of all the titles.

In spite of the efforts to include all the references, some history necessarily escaped. The thoughts, feelings, resolutions, beliefs, and customs of the individual characters and of the peoples treated in the selections were impossible to collect save as these gave outward expression in an event, document, principle,

or institution. The lyrics are marked by strong feeling and emotion; the dramatic poetry by insight into the inner man and the narrative by a historical background. This brief characterization is not always correct as each type frequently merges into the other, and is combined with each other. The difficulty is to collect these feelings, emotions, motives, and the historical background when found. This difficulty is not so great in the former studies due to the difference in the nature of the material analyzed.

In the following lines (1-15) of "Alexander's Feast" we see in the phrases underscored expressions of customs, and feelings:

'Twas at the royal feast for Persia won
 By Phillip's warlike son -
 Aloft in awful state
 The god-like hero sate
 On his imperial throne;
 His valiant peers were placed around,
 Their brows with roses and with myrtles bound,
 (So should desert in arms be crown'd);
 The lovely Thais by his side
 Sate like a blooming eastern bride
 In flower of youth and beauty's pride:-
Happy, happy, happy pair!
 None but the brave
 None but the brave
 None but the brave deserves the fair!

While the investigator is aware of these historical references, he faces an extreme difficulty in their collection. As soon as one of these references is taken out of its setting, it tends to lose its historical significance. For instance, of what significance is the expression, "His valiant peers were placed around"? Unless one knows the time, the place, and the man to whom this fact relates, it fails to have historical connotation.

Again, in such references gathered from poetry there is ever present the danger of literary distortion. The author is apt to distort the facts in order to portray them according to his own

ideals. This is permissible in literature, but viewed from the historical standpoint it is a departure from the truth. Especially is this the tendency in lyric and dramatic poetry. "Macbeth" represents the ideas of Shakespeare's day rather than those of Duncan.

The method of tabulation used for the collection of the historical references differs from Table I, which illustrates merely the method of selection. Table II shows the method of tabulation used thruout the study.

TABLE II

Tabulation of Historical References in the First Fifteen Lines of "Alexander's Feast"

| Study | : Historical Reference | : Line | : Page | : Classification | : Contextual Significance |
|----------------------------|------------------------|--------|--------|------------------------|----------------------------------|
| Palgrave's Golden Treasury | : 1. Alexander's son | : 2 | : 112 | : historical character | : military hero |
| | : hero | : 4 | : 112 | : | : |
| The Temple Classics | : his | : 5 | : 112 | : | : |
| T.M.Dent | : his | : 6 | : 112 | : | : |
| | : his | : 9 | : 112 | : | : |
| | : pair | : 12 | : 113 | : | : |
| Aldine House | : brave | : 15 | : 113 | : | : |
| | : (implied) | : | : | : | : |
| London, 1906 | : 2. Philip's | : 2 | : 112 | : historical character | : father of Alexander. |
| Book Second | : 3. Alexander's Feast | : | : | : | : celebration of Persian victory |
| 1. "Alexander's Feast" | : 4. Persia | : 1 | : 112 | : institution | : a victorious kingdom |
| J. Dryden | : | : | : | : | : |
| p. 112-116 | : 5. imperial throne | : 5 | : 112 | : symbol | : symbol of political power |
| | : 6. peers | : 6 | : 112 | : class of society | : brave warriors of Alexander, |
| | : their | : | : | : | : influential persons. |
| | : | : | : | : | : |
| | : 7. Thais | : 9 | : 113 | : historical | : a beautiful lady - the |
| | : pair | : 12 | : 113 | : | : |
| | : fair | : 15 | : 115 | : | : sweetheart of Alexander |
| | : (implied) | : | : | : | : |

Many difficulties attend the selection and classification of historical references in English poetry. A case in point is that of Persia tabulated above. Is Persia a historical reference, and if so, is it a reference to place or a reference to an institution? Here the decision is made to regard it as a reference to an institution on the basis that it does not refer to location but to a political organization. In the Basset study the books are analyzed for the frequency of reference to the leading foreign countries, but the reason for their inclusion is not given nor is the basis of their determination. Other problems involved in the selection and classification of references in this study are considered under the treatment of the problem.

The Scoring of References

Two methods of scoring were considered. One method was to score every reference with historical content as is shown in the tables containing the references found in the first sixteen lines of "Alexander's Feast." In these tables there are eight references to Alexander, tho the term Alexander appears only once. This method was first adopted. It is practically the same method as was first tried out in the Bagley study. It was later abandoned for the reason that the frequency of a reference may rank high in the sum total, altho the reference may have appeared in only one or in a very few of the entire number of selections. In such a case, the frequency ranks high due to the nature and treatment of the theme, and not due to its treatment by a large number of authors or to its appearance in a large number of selections. Frequency so derived cannot be regarded as a thoroly reliable index of the importance of the reference. This method was abandoned in the Bagley study for the method

of counting one for each article containing a certain type of reference, taking as a unit the article in which the reference occurs. This method is to be preferred to the first one described as it registers importance on the basis of varied significance.

The second method tried was to score only once each reference of a kind in a given selection. This method was adopted and used thruout the study, for the reason that it shows the frequency of a reference for the entire number of selections. Here it is assumed that value or importance is shown by the frequency of occurrence measured by all of the selections rather than measured by frequency of occurrence thruout one or more selections. By this method, Alexander is scored only once for "Alexander's Feast" regardless of its numerous references thruout the selection. Table II was utilized with this change in the scoring. The method of scoring observed by the Basset study consisted of scoring one point per paragraph occurrence. Horn found fault with this method on the ground that it allows a number of mentions in successive paragraphs to offset scattered mentions which he regards of greater significance. Therefore, he weighted the results secured by this method. The method adopted in the present study is not concerned with the problem of numerous mentions in successive paragraphs and scattered mentions within a poem.

Many difficulties arise in the scoring. Referring again to "Alexander's Feast," the word pair presents a difficulty. Pair refers to both Alexander and Thais. Shall we score it under one of them or under both of them? As is seen in the table the decision was made to score it under both of them. By utilizing the method of scoring only one reference of a kind in a selection, this ceases

to be a difficulty. However, other difficulties appear. These will be considered under the treatment of the problem.

Reliability of the Scoring

Since only one reference of a kind is taken from each selection, it is possible, where the references are frequent, that a reference overlooked in one instance will be discovered in another.

Efforts were made to avoid unconscious omissions. Still it must be observed that some are likely to occur. People will naturally differ as to what constitutes a historical reference, especially when applied to English poetry. It is altogether probable that two investigators, each well-read in history and working independently of each other, will find the historical content different when analyzing the same material. In proof of this are submitted the results recently obtained by a graduate class in Curriculum when asked to score the "clearly historical" references of "historical interest" in the illustrative paragraph used by Bassett. Bassett's classification of data was given together with the rule to score any item one point per paragraph occurrence. The results secured from the seven¹ members, including the Professor, ranged in number from eighteen to thirty-three references. No two members collected the same number of references and the results secured by no member coincided with those given by Bassett. The wide difference in the number of references obtained is due to the eight different ways of interpreting the phrases "clearly historical" and "specific items of historical interest." In this connection, it must be observed that the results secured from the class are not comparable with

1. Professor - Dr. W. W. Charters, Carl Colvin, J.H. Greene, Sue Hutchison, J. O. Powers, D. L. Reed, Lewis W. Williams.

those of Bassett for the reason that the class did not know Bassett's basis of determining "specific items of historic interest."

Perhaps even the same investigator will obtain, for given material, different results at different times. This variation in the findings is due partly to the peculiar nature of history and partly to the temperament of the investigator in its interpretation. History deals with the facts of the past. These facts are derived from the analysis of documents and are subject to errors due to incomplete analyses and faulty reasoning. Since history is the science of reasoning, the investigator faces many difficulties in its collection. These difficulties are due to the innate tendency to read one's own impressions into the analyses, and to interpret the material to correspond with one's own ideas or to agree with one's own *a priori* notion of the facts. These are real difficulties that must be taken into account. As already pointed out, it is impossible to collect the thoughts, feelings, resolutions of an individual character or of a people, and yet they constitute a part of the field of history. The fact that history is by nature elusive; that the temperament of the investigator influences its analysis; that thoughts, feelings, resolutions are complex and intangible, place certain limitations on the present study. These observations make it advisable to confine the collection to that of specific historical references of a definite, concrete character. From the accumulation of references already collected will be chosen those of a specific, definite nature. Such a list will include more history than may at first appear. For instance, acquaintance with a historical character involves more than the mere knowledge of his name. With this knowledge will go a partial, if not complete, understanding of his thoughts,

feelings, aspirations as well as information related to his deeds, time, and place. The extent of this understanding will depend upon the importance of the character in the affairs of his time. Conceptions, motives, and feelings, altho a vital part of history, are complex, and present insurmountable difficulties in collecting them for a study of this kind. There is a question, too, whether they would yield the kind of history sought, even if they could be collected. As previously suggested, poetry is the expression of the author's ideals and feelings or those of his day, and in that sense the poetry is historical. On the other hand, the poetry may not be historically true to facts as regards the time and character treated. Consequently, the omission of references of a psychological nature does not detract from the study. In the collection of specific, tangible references the reliability of the scoring is strengthened.

To lessen the possibility of omissions of the specific references, a review was made at the end of each selection analyzed. In the case of the longer poems, the narratives, the review was made at appropriate intervals. In the final tabulation of the specific references, the work was checked again. The chances for inaccuracy are numerous, and it is too much to hope that the findings be perfect. However, with the care exercised, they ought to be reasonably accurate.

The desire of the author will in a large measure be realized if, with the proper observance of the technique developed in this study, other investigators, in analyzing English poetry for its specific historical references, may secure reasonably similar results.

The Treatment of the Problem

Before proceeding further, we must answer what is history? In its broadest sense, history is everything that ever happened. According to Henry Johnson in his "Teaching of History," "the past embraces three general kinds of phenomena: (1) physical human beings and their physical environment; (2) human words and actions; (3) human thoughts, feelings, and resolutions." He says further "that historical information can be reduced to facts that relate to one or another of these general kinds of phenomena, or their interrelations." From this classification may be worked out one of specific historical references. The first kind of historical phenomenon suggests specific references to persons and place. Referring again to the first fifteen lines in "Alexander's Feast," we find four specific references to persons: Alexander's, Philip's, peers, and Thais; Persia is interpreted to refer to a political organization and not to place, hence, a reference to an institution. As regards references to place, only those are regarded as historical that are associated definitely with an event or character. For example, in the title, "To the Highland Girl of Inversneyde" Inversneyde is regarded as a specific historical reference to place, whereas the first mention of Benvenue in Canto First, "The Lady of the Lake," is not a historical but a geographical reference as it refers merely to place.

The second kind of historical phenomenon may be interpreted for the purpose of this study to mean written productions that are specifically referred to, together with specific references to dates. Bariffe's Artillery Guide mentioned in "The Courtship of Miles Stan-dish" and May 31, 1692 in Browning's "Herve Riel" are examples of such references. Included in this classification are also specific refer-

ences to institutions. Venetian Republic found in the title of Wordsworth's poem, "On the Extinction of the Venetian Republic" is an example of a political institution, while Mother Church mentioned in Scott's "The Lady of the Lake" is an example of a reference to a religious institution. The latter reference, however, is ruled out by the principle adopted to regard only those institutions as historical, that have been out of existence since 1900. 1900 is an arbitrary date set to mark the dividing line between historical and non-historical institutions. Briefly, the second general division is interpreted to include all specific references to dates, institutions, and written productions. The definite confines of each of these terms is marked off in their separate treatments.

The third general kind of historical phenomenon mentioned by Johnson adds no further item to our classification. The nature of human thoughts, feelings, and resolutions has already been considered. They are incidentally included in the collection of dates, institutions, persons, and written productions. All of these references are interrelated. Every institution and written production belongs to a definite time and a definite place, and relates to a definite man or group of men.

Thus, thruout this study the phrase, specific historical references is used to include specific references to dates, institutions, persons, places, and written productions.

The difficulties encountered in the selection and scoring of these specific references and the principles worked out to handle these difficulties will be considered under these heads:- 1. problems and principles related to dates, 2. problems and principles related to institutions, 3. problems and principles related to persons.

Problems and Principles Related to Dates

In the selection of specific references to historical dates, difficulties appeared. Doubtless many of the difficulties involved are peculiar to poetry and yet in the analysis of prose for "specific and approximate dates" some difficulties are met, the handling of which Horn and Bassett leave somewhat obscure. Here effort will be made to present the problems found and their solutions. In keeping with the policy to collect all historical references regardless of their debatable character, all references suggesting the time element were collected. Upon the completion of the collection, all references that presented difficulties were classified. Typical difficulties are seen in the expressions "Written in Early Spring," "Two April Mornings," December, Christmas, Martian Kalends, and Saint Cecilia's Day. In regard to the first five the decision was made to discard them on the basis that they are not specific references to dates. They do refer to specific season, specific month, specific day in the month as the case may be, but they are indefinite in point of a particular year. The expression, Saint Cecilia's Day when regarded alone is discarded for the above reason. However, Saint Cecilia's Day, 1687 is a specific reference to a date as are such expressions May 31, 1692, and 1746. Marathon Day is included for the reason that it definitely refers to the date of the battle of Marathon, of which there is a historical record. The period, 100 4 score and 13 years in "The Battle of the Lake Regillus" which marks the time elapsed since the twins were seen, is discarded for the reason that the time from which this period is dated is indefinite.

As regards the scoring of the dates which mark the appearance of the poems, only those dates were scored, which appear in the title. For example, Sept. 3, 1802 was scored for the reason that it appears in the title, "Upon Westminster Bridge, Sept. 3, 1802," whereas no date is scored for Gray's Elegy as none is given in the title. Saint Cecilia's Day and Saint Cecilia's Day, 1687, are scored as only one reference.

Table III contains the specific references to dates found in the required English poetry.

TABLE III

References to Dates

| Date | Poem | Author | Contextual Significance |
|-----------------------------------|--------------------------------------|---------------------------------|---|
| 1. Marathon Day, 490 B.C. | :Pheidippides | :Robert Browning (1812-1889) | :In the Summer of 490 B.C. :the Athenians defeated the :Persians at Marathon. |
| 2. St.Cecilia's Day, Nov.22, 1687 | :A Song for :St.Cecilia's :Day | :John Dryden (1631-1700) | :This poem was designed for :a festival given Nov.22, :1687 by a musical society :in London to commemorate :St.Cecilia, the patroness :of musicians. |
| 3.Drummossie Day, April 16, 1746 | :Lament for :Culloden | :Robert Burns (1759-1796) | :Drummossie Day marks the :battle of Culloden Muir :fought April 16,1746, called :by Highlanders the Battle :of Drummossie.It decided :the fate of the Stuartline. |
| 4.1692 | :Herve' Riel | :Robert Browning (1812-1889) | :In 1692, France was plan- :ning to invade England but :was prevented by an English :naval victory. |
| 5. May 31, 1692 | :Herve' Riel | :Robert Browning (1812-1889) | :On May 31,1692,Herve' Riel :a Breton sailor, saved the :French squadron when beat- :en at Cape LaHague by pilot- :ing it into the harbor of :St.Malo. |

| Date | Poem | Author | Contextual Significance |
|----------------------|---|--|--|
| 6.1746 | :Ode Written: :in MDCCXLVI: | :William Collins: (1721-1759) | :In 1745 Prince Charles sought :to restore the Stuart line :by overthrowing George II of :Hanoverian house. He was de- :feated at Culloden Muir in :1746. |
| 7.1802 | :England and: :Switzerland; :1802 | :William Words- :worth (1770- :1850) | :By the Treaty of Amiens in :1802 England surrendered to :Napoleon practically every- :thing for which she and :Switzerland had fought. |
| 8.1802 | :London, :MDCCCII | :William Words- :worth :(1770-1850) | :Political conditions in :England and France were not :of a high order in 1802. :There were intrigue and dis- :sensations. |
| 9.Sept.3, 1802 | :Upon West- :minster :Bridge, :Sept.3,18 02: | :William Words- :worth (1770-1850) | :Sept.3,1802 is the date of :the poem, "Upon Westminster :Bridge." |
| 10.1803 | :Yarrow Un- :visited, :1803 | :William Words- :worth (1770-1850) | :1803 is the year that :Wordsworth failed to visit :Yarrow, while traveling. |
| 11.1803 | :Composed at: :Neidpath :Castle,1803: | :William Words- :worth (1770-1850) | :In the year 1803 Wordsworth :was at Neidpath Castle and :wrote "Composed at Neidpath :Castle,1803" |
| 12.September 1814 | :Yarrow Vis- :ited | :William Words- :worth (1770-1850) | :In September, 1814, Words- :worth realized his desire :to visit Yarrow |

Table III reveals the significant fact that specific references to dates are not numerous in the English poetry required for entrance by the University of Illinois. In the one hundred twenty-one poems analyzed only twelve dates appear. These dates range in point of years from 490 B.C. to 1814. Of these, one, 490 B.C., belongs to Ancient History, and the remainder ranging from 1687-1814 belong to Modern History. The dates, 490 B.C., 1692, 1746, and 1802, are associated with significant world events. A knowledge of these events will aid in the appreciation and understanding of the poems in which the dates appear. The date 1802 occurs the most frequently, and Wordsworth uses more dates than any other poet. The other poets

who use dates are Browning, Burns, Collins, and Dryden.

Altho specific dates are not numerous, still it must be observed that English poetry is rich in the time element. The expressions, December, Summer, April, May, August, September, Lent, Ides of Quintiles, Martian Kalends, December Nones, one hundred four score and thirteen years, Tuesday, tenth day, nine days, three years past, twentieth year, ten or twelve days, three hundred years, are all suggestive of time. Besides each poem is indicative of the time which marks its appearance, and may be to some extent indicative also of the time of which it treats when the time treated is different from that of its birth. "Alexander's Feast" is an illustration in point. It suggests both the time of Dryden, the author, and of Alexander, the chief character in the poem. Again, "Childe Harold" covers a large area in point of time, and yet no specific reference to date appears.

Problems and Principles Related to Institutions

An institution may be regarded as certain persistent, collective ideas of a people, which find expression in organizations of a political, religious, educational, or an industrial nature. An institution must not be confused with the tangible, concrete structure where ideas peculiar to itself grow and crystallize. An institution is not material. The University of Illinois in this sense is not an institution; it is a mere geographical expression. Institutions have to do with far-reaching characteristics that have gradually come about by unconscious effort.

While institutions tend to be political, religious, educational, or industrial, the differentiation can not always be clearly made. In the "Lays of Ancient Rome," "The Iliad" and "The

Odyssey," the different phases of the institutional life can not easily be separated. Each phase is clearly tied up with all the other phases. Penelope's home life during Ulysses's absence is bound up with the political issue's of the time; while religious practises and beliefs influence both the home and political policy. These influences are closely interwoven. Because of this lack of separation, references to institutions in the poems mentioned are extremely difficult to collect. Nor is institutional life sharply differentiated in later times. Life is too complex to permit of complete differentiation.

In general, we may think of the government as a political institution in which are expressed the political ideas of a people. References to political institution are England and Switzerland in "England and Switzerland, 1802." References to the machinery of government applied to particular instances, as King of Scotland, Roman Senate, Duke of Venice, et cetera, belong in the collection.

Likewise, the religious institution is the church, the center of religious ideas. A reference to a religious institution is the Mother Church in "The Lady of the Lake." References to religious practises as consulting Taghairn (augury of the hide), waving of the Fiery Cross (signal of the gathering of a clan to war), the Holy Supper in "The Vision of Sir Launfal" are also included. References to the machinery of the church as Archbishop in "Up at a Villa-Down in a City," should also be included.

Similarly, we may say the educational institution is the school with its educational and cultural influences. A reference to an educational institution is Eton College in "An Ode on the Distant Prospect of Eton College." Reference to the schoolmaster in "Snow-

bound" does not belong in the collection as it refers to a particular individual.

The industrial life is expressed in occupation. References to the industrial institution were not collected, but should be included. The ploughman in Gray's Elegy is illustrative of a reference of this group.

The principle to exclude all references to institutions that are still running in 1900 eliminates some references in the final tabulation. References to institutions are not reported in the previous studies. Horn does report references to the phases of history, but does not include his methods of determination.

Problems and Principles Related to Persons

Under the term persons will be considered first references to individual characters, and secondly, references to people. In classifying the references to character they fall somewhat naturally into four categories: historical, Biblical, prehistoric, legendary, and mythological. Each category will be considered in the order just mentioned. There will be no attempt to draw a sharp line of distinction between the different categories. In many instances, any distinction at all is more arbitrary than real. For the different categories tend to run together, and it is very difficult to say just where mythology leaves off and history begins; what is myth and what is legend; what parts of the Bible are historical and what parts are not. As yet, there is no uniformity of opinion among scholars in these matters. However, this investigation seeks to propose rational standards to serve its practical purposes.

In collecting the references to character all were included regardless of their peculiar nature. Of these references, all were

classified tentatively as historical that were not found on authority to be prehistoric, legendary or mythological. To determine which of these tentative references were really historical "The Century Cyclopedia of Names" and "The Reader's Handbook" by Brewer were consulted. When these failed to give the needed information special¹ editions treating of the separate authors and their poems were reviewed. Hence, expert opinion was finally relied upon in the selection of references to historical character. To be a historical character the reference must be to a person who has actually lived, and of whom we have definite record in addition to the poem in which mention is made. Where a definite record was not available, the characters were marked doubtful.

Table IV contains references to historical character according to the standard set.

-
1. American Men of Letters, Whittier, George R. Carpenter.
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 Library of American Literature, Stedman & Hutchinson. 3.
 Lives of the Saints, S. Baring Gould, July, Part II. Edinburgh, 1914.
 Longfellow's Works II, The Riverside Press, 1886.
 Matthew Arnold-How to Know Him. Stuart P. Sherman, The Bobbs Mer. Co.
 Robert Burns-How to Know Him. Wm. A. Neilson, The Bobbs-Merrill Co.
 Tennyson's Idylls of the King and Arthurian Story from XVI Century.
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 The Variorum-Macbeth, Turness, J. B. Lippincott Co., 1903.
 Three Heroines of New England Romance, University Press, 1894.
 The Encyclopaedia Britannica. Eleventh Edition, Vol. XXIX.
 Whittier, John Greenleaf - Pichard, Life and Letters I & II, 1894.

TABLE IV

References to Historical Characters

| Character | Frequency | Poem in Which Reference Occurs | Contextual Significance |
|-------------------------------|-----------|-----------------------------------|---|
| Alden, John | :1 | :The Courtship of Miles Standish. | :A Plymouth colonist, friend of M. Standish, died 1687. |
| Alexander's | :1111 | :Alexander's Feast | :A Greek military hero, king lived 356-328 B.C. |
| Alfieri, (Vittori) | :1 | :Childe Harold | :Italy's greatest dramatic poet, 1749-1803. |
| Alfonso, (II) | :1 | :Childe Harold | :A duke who imprisoned Tasso, Italian poet. |
| Angelo's (Michel) | :1 | :Childe Harold | :An Italian sculptor, painter, architect, and poet, 1475-1564 |
| Anthony, Mark | :11 | :Childe Harold | :A Roman statesman who became infatuated with Cleopatra. |
| Apollonius (Tyanaeus) | :1 | :Snowbound | :A Pythagorean philosopher and reputed magician, about 4 B.C.-97. |
| Ariosto, (Ludovico) | :1 | :Childe Harold | :A celebrated Italian poet, lived 1474-1533. |
| (Armour), Jean | :1 | :Jean | :A sweetheart of Robert Burns. |
| Aspinet | :1 | :The Courtship of Miles Standish | :An Indian warrior mentioned in the chronicles. |
| Aurore, Belle | :1 | :Hervi Riel | :The poetical name used for Mrs. Riel. |
| Bariffe's | :1 | :The Courtship of Miles Standish | :Author of an "Artillery Guide" |
| Beaumont, Sir George | :1 | :Nature and the Poet | :A great author of the Elizabethan Age. |
| Bertha, Queen | :1 | :The Courtship of Miles Standish | :A beautiful spinner and Queen of Helvetia. |
| Boccaccio (Giovanni) | :11 | :Up at a Villa-Down in the City | :A master of classic Italian prose, lived 1313-1375. |
| Boileau, (Despreaux, Nicolas) | :1 | :Childe Harold | :A distinguished French Critic of Louis XIV's day, 1636-1711. |
| (Bonnivard, Francois) | :1 | :The Prisoner of Chillon | :A Swiss patriot (1495-1570) imprisoned at Chillon. |
| Brutus, (Marcus) | :11 | :Childe Harold | :A scholar, strong republican, unpractical, 85-42 B.C. |
| Burns, (Robert) | :1 | :The Lost Leader | :A Scotch poet of humble birth, lived 1759-1796. |
| Caesar's (Gaius Julius) | :1111 | :The Courtship of Miles Standish | :A great Roman soldier, writer, statesman, d. 44 B.C. |

References to Historical Characters

| Character | Frequency | Poem in Which Reference Occurs | Contextual Significance |
|-------------------------|-----------|---------------------------------------|---|
| Calvin, (John) | 1 | Snowbound | A Frenchman, 1509-1564, father of Presbyterian Church, of Puritan theology. |
| (Campbell), Mary | 1 | Highland Mary | A Highland girl admired by Burns. |
| Cecilia, Saint | 111 | Song for St. Cecilia's Day | Patroness of musicians, founder of organ, died 230 B. C. |
| Chalkey's | 1 | Snowbound | An editor of a magazine mentioned by Whittier. |
| Chapman's | 1 | On First Looking into Chapman's Homer | An editor of Homer referred to by Keats. |
| Charles V | 1 | Childe Harold | Emperor of the Holy Roman Empire 1519-1556. |
| Charlotte, Princess | 1 | Childe Harold | The daughter of George IV of England |
| Cicero, Tully | 1 | Childe Harold | A Roman consul (63 B. C.) and orator. |
| Cleopatra | 1 | Childe Harold | An Egyptian queen who brot about Anthony's ruin. |
| Corbitant | 1 | The Courtship of Miles Standish | An Indian warrior mentioned in early chronicles. |
| Cornelia, (Gracchus) | 1 | Childe Harold | The daughter of Scipes, Mother of Tiberius and Gains. |
| Cortez | 1 | On First Looking into Chapman's Homer | An early Spanish explorer in America. |
| Cromwell | 1111 | Elegy Written in a Country Churchyard | A Puritan Revolutionist, Lord Protector of England; (1599-1658). |
| Dandolo | 1 | Childe Harold | A Doge of Venice who died 1354. |
| Dante, (Alighieri) | 11 | Childe Harold | A celebrated Italian poet of Florence, 1265-1321. |
| Darius | 1 | Alexander's Feast | A Persian King (521-485 B.C.) conquered by Alexander. |
| Doria's | 1 | Childe Harold | A Genoese admiral who lived 1468-1560. |
| Douglas, (Earl) William | 1 | The Lady of the Lake | The 8th Earl of Douglas, died 1452, stabbed by James II. |

TABLE IV - (Continued)

Reference to Historical Characters

| Character | Frequency | Poem in Which Reference Occurs | Contextual Significance |
|---------------------|-----------|---------------------------------------|---|
| Douglas, Ellen | 1 | The Lady of the Lake | The daughter of James Douglas. |
| Douglas, James | 1 | The Lady of the Lake | Lord James of Douglas exiled. |
| Dryden, John | 1 | The Progress of Poetry | An English poet who lived 1631-1700. |
| Duncan, King | 1 | Macbeth | King of Scotland. |
| Elizabeth, Queen | 1 | Childe Harold | A great English Queen, 1558-1603. |
| Edward, King | 1 | Macbeth | Edward, the Confessor, King of England, 1042 to 1066. |
| Ellwood's, (Thomas) | 1 | Snowbound | An English Quaker and religious writer 1639-1714. |
| Francois, Saint | 1 | Snowbound | An early French priest mentioned by Whittier. |
| Galileo | 1 | Childe Harold | An Italian physicist and astronomer, 1564-1642. |
| Goldinge, Arthur | 1 | The Courtship of Miles Standish | An English writer and Latin scholar 1536-1605. |
| Gregory, Saint | 1 | The Courtship of Miles Standish | A Roman pope who lived 540-604 A. D. |
| Hampden, (Sir John) | 1 | Elegy Written in Country Churchyard | An Englishman, refused to pay ship money levied by Charles I. |
| Hadrian | 1 | Childe Harold | One of the good Roman Emperors, 117-138 A. D. |
| Harold Childe | 1 | Childe Harold | Childe Harold, the representation of Lord Byron. |
| (Haskell, George) | 1 | Snowbound | The school-master in the Whittier district. |
| Homer | 1 | On First Looking into Chapman's Homer | The blind Greek epic poet of about 700 B. C. |
| (Hopkins), Stephen | 1 | The Courtship of Miles Standish | A Plymouth colonist who came in the Mayflower. |

TABLE IV - (Continued)

References to Historical Characters

| Character | Fre- quency | Poem in Which Refer- ence Occurs | Contextual Significance |
|----------------------------|----------------|-------------------------------------|---|
| Horace | 1 | Childe Harold | A Latin poet of The Golden Age of Latin Literature |
| (Hussey, Mercy E.) | 1 | Snowbound | The Aunt of John G. Whittier. |
| James V. | 1 | The Lady of the Lake | King of Scotland, lived 1512-1542. |
| Jerome, Saint | 1 | Up at a Villa-Down in a City | Father of the Latin Church, lived 340-420 A. D. |
| Johnson's, (Dr. Samuel) | 1 | L'Allegro | A great English critic, moralist 1709-1784. |
| Kempfenfelt | 1 | Loss of the Royal George | The English commander of the Royal George. |
| Lannes, (Jean) | 1 | Incident of the French Camp | Napoleon's trusted army leader. |
| Laura's | 1 | Childe Harold | A sweetheart of Petrarch, 1308-1348. |
| Lisley | 1 | Bonnie Lesley | A certain pretty girl admired by Burns. |
| (Livermore, Harriet) | 1 | Snowbound | A guest at the Whittier fireside. |
| Livy | 1 | Childe Harold | A Latin prose writer of the Golden Age. |
| Louis XIV | 1 | Childe Harold | A French absolute monarch, 1643-1715. |
| Luther, (Martin) | 1 | The Courtship of Miles Standish | Leader of Protestant Reformation, lived 1483- 1546. |
| Macbeth | 1 | Macbeth | A Scottish chief killed at Lumphanan. |
| Macbeth, Lady | 1 | Macbeth | The wife of Macbeth. |
| Macdonald | 1 | Macbeth | A Scottish chief who rebelled against King Duffe. |
| Machiavelli, (Niccolo) | 1 | Childe Harold | An Italian historian, statesman, writer 1469- 1527. |
| Malcolm | 1 | Macbeth | The son of King Duffe of Scotland. |
| (Mary, Queen) | 1 | Childe Harold | A catholic, cousin of Queen Elizabeth, beheaded 1587. |

TABLE IV-(Continued)

References to Historical Characters

| Character | Frequency | Poem in Which Reference Occurs | Contextual Significance |
|----------------------------------|-----------|--|---|
| Metella, (Cecilia) | :1 | :Childe Harold | :The wife of the Roman :Crassas. |
| Miltiades | :1 | :Pheidippides | :An Athenian whose wisdom :brot about defeat of :Persians. |
| Milton | :11 | :Elegy Written in :Country Churchyard | :A great English poet, 1608- :1674. |
| Morison, Mary | :1 | :Mary Morison | :A sweetheart of Robert :Burns. |
| (Mullines), Pricilla | :1 | :The Courtship of :Miles Standish | :A Puritan maiden who :married John Alden, 1807 |
| Napoleon (Bonaparte) | :1 | :Incident of French :Camp | :A French military genius, :statesman, Emperor of :Central Europe, 1807-1812. |
| Otway, (Thomas) | :1 | :Childe Harold | :An English dramatist, :1652-1685. |
| Percy's, (Henry) Hot- spur | :1 | :The Lady of the Lake | :A colleague of Tineman, :III Earl of Douglas. |
| Petrarch, (Francesco) | :1 | :Childe Harold | :An Italian poet and human- :ist; native of Florence :1304-74. |
| Pheidippides | :1 | :Pheidippides | :An Athenian messenger to :Sparta in 490 B. C. |
| Philip | :1 | :Alexander's Feast | :The father of Alexander, :king of Macedon |
| Plato | :1 | :IlPenserosa | :A celebrated Greek philos- :opher, author of The :Republic |
| Pompey | :1 | :Childe Harold | :A Roman consul and con- :queror of East 66-62 B.C. |
| Queensberry, Lord | :1 | :Composed at Neidpath :Castle | :An English Lord and owner :of Neidpath Castle. |
| Ratcliff | :1 | :Childe Harold | : |
| Rienzi | :1 | :Childe Harold | :The popular dictator of :Rome near middle of 14th :century. |
| Riel, Herve' | :1 | :Herve Riel | :A Breton sailor who saved :French squadron May 31, 1692. |
| Rustum | :1 | :Sohrat and Rustum | :An ancient Persian warrior, :father of Sohrat. |
| Sanroset | :1 | :The Courtship of :Miles Standish | :An Indian warrior, men- :tioned in early chronicles. |
| Sewel's (William) | :1 | :Snowbound | :Author of a History of the :Christian People called :Quakers. |
| Schiller, | :1 | :Childe Harold | :A famous German poet, :dramatist, historian, :1759-1805. |

TABLE IV - (Continued)

References to Historical Characters

| Character | Fre- quency | Poem in Which Refer- ence Occurs | Contextual Significance |
|--|----------------|-------------------------------------|--|
| Scipio, (Publius) | :1 | Childe Harold | :A Roman general, defeated :Hannibal at Zama, 202 B.C. |
| Scott, (Walter) | :1 | Childe Harold | :A great Scottish poet :and novelist (1771-1832). |
| Shakespeare, (William) | :1111 | Childe Harold | :Generally claimed World's :greatest dramatist (1564- :1616). |
| Shelley's (Percy B.) | :11 | The Recollection | :An English poet, product :of French Revolution (1792- :1822). |
| Siward, Earl of Northum- berland | :1 | Macbeth | :An English soldier who :defeated Macbeth. |
| Sohrab | :1 | Sohrab and Rustum | :An ancient Tartan warrior, :son of Rustum. |
| Squanto | :1 | The Courtship of Miles Standish | :An Indian warrior mentioned :in early chronicles. |
| Sulla, (Lucius) | :1 | Childe Harold | :A quaestor under Marius :109 B. C. |
| Standish, Hugh | :1 | The Courtship of Miles Standish | :Of Duxbury Hall, England, :ancestor of M. Standish. |
| Standish, Miles | :1 | The Courtship of Miles Standish | :The Captain of the :Plymouth Colony. |
| Standish, Ralph | :1 | The Courtship of Miles Standish | :An ancestor of Miles :Standish. |
| Standish, Rose | :1 | The Courtship of Miles Standish | :The wife of Miles Standish. |
| Standish, Thuston de | :1 | The Courtship of Miles Standish | :An ancestor of Captain :Miles Standish. |
| Tasso, Tor- quato | :1 | Childe Harold | :An Italian poet, 1544- :1595, author of Jersualem :Delivered. |
| Thais | :1 | Alexander's Feast | :A sweetheart of Alexander, :King of Persia. |
| Timotheus | :1 | Alexander's Feast | :A musician of Alexander's :Court; died 357 B. C. |
| Tineman | :1 | The Lady of the Lake | :The nickname of III Earl :of Douglas. |
| Titus' | :1 | Childe Harold | :A Roman pontiff, 79-81 :A. D. |
| Tohamahamon | :1 | The Courtship of Miles Standish. | :An Indian mentioned in :early chronicles. |
| Tourville | :1 | Incident of French Camp | :Born 1642; Commander of :French fleet. |

TABLE IV- (Continued)

References to Historical Characters

| Character | Fre- quency | Poem in Which Refer- ence Occurs | Contextual Significance |
|--------------------------|----------------|--|--|
| Trojan's | : 1 | : Childe Harold | : One of the five good : Roman Emperors, 98-117 A.D. |
| Tyler, Wat | : 1 | : The Courtship of : Miles Standish | : A leader of revolt in : England in 1381. |
| Virgil | : 1 | : Childe Harold | : A Latin poet of The Golden : Age. |
| Warren's, Mrs. Mercy | : 1 | : Snowbound | : An earnest American : writer against slavery. |
| (Warren), Richard | : 1 | : The Courtship of : Miles Standish | : A Plymouth colonist who : came in Mayflower. |
| Washington, (George) | : 1 | : Childe Harold | : American commander and : chief in Revolution; First : President. |
| (Whittier, Mrs.) | : 1 | : Snowbound | : The mother of John Green- : leaf Whittier. |
| (Whittier, Moses) | : 1 | : Snowbound | : The uncle of John Green- : leaf Whittier. |
| (Whittier, Elizabeth) | : 1 | : Snowbound | : The elder sister of John : Greenleaf Whittier. |
| (Whittier, Miss) | : 1 | : Snowbound | : The younger sister of John : Greenleaf Whittier. |
| (Winslow), Gilbert | : 1 | : The Courtship of : Miles Standish | : A Plymouth colonist who : came in Mayflower. |
| (Wordsworth, William) | : 1 | : The Lost Leader | : An English poet, 1770- : 1780. |

The part of the name enclosed in parentheses does not appear in the actual reference.

In making this collection of references to historical character many difficulties had to be disposed of. A question arose in regard to references that were innmistakably implied but not directly mentioned. Shakespeare in "The Progress of Poesy", Cromwell, Queen Mary, Queen Elizabeth and others in "Childe Harold", and Wordsworth in "The Lost Leader" are typical. A slightly different difficulty grew out of references to definite persons but not designated by name. The mother, uncle, elder sister, and other members of the Whittier fireside in "Snowbound", "The Prisoner of Chillon", and the elder and the magistrate in "The Courtship of Miles Standish" are cases in point. The expression Belle Aurore used to refer to Herve Riel's wife is a somewhat similar case. In handling these cases, the decision was rendered to include all such references where authentic information could be obtained in respect to their actual identity. However, where their specific names were not found, the references do not appear in Table 4. References to a doctor, sargeant, porter and others in "Macbeth"; and to Wordsworth's "La Belle Dame Sans Merci" are typical of those that were discarded by this principle.

Similarly, references to definite groups belong in the collection. The choir and peers in "Alexander's Feast", (Caesar's) Twelvth Legion in "The Courtship of Miles Standish", the crew in "The Loss of the Royal George", the Sad Nine in the "Progress of Poesy" are illustrative of definite groups. Where the names of the individuals composing the group were available, they are scored separately and appear in Table 4.

In the case of several designations for the same person, the principle was established to include all of them that carry a different connotation. On this basis Macbeth, Thane of Cawdor, and king of Scotland are included, as are also James Douglas, James of Bothwell, and Lord James of Douglas. James V, James Fitz James, King James, alias Knight of Snowdown, are all included under this ruling.

In the case of references to a particular character by surname only, such as Douglas in "Composed at Neidpath Castle", Bruce and Duncan in "The Lady of the Lake", they were marked doubtful where their precise identity could not be determined.

Difficulties arise especially in the collection of references in dramatic and narrative poetry. These difficulties grow out of the difference in literary and historical methods. As already pointed out, the facts of history may be modified by the poet to suit his own particular theme or ideal. To illustrate, the narrative, "Sohrab and Rustum" has its nucleus in Sir John Macolm's History of Persia. Aside from the mention of Sohrab and Rustum, the names of the remaining characters do not appear. Hence, they are marked doubtful. As regards Macbeth, the story is taken from Holinshed with alterations. Shakespeare weaves around the murder of Duncan details that are historically connected with the murder of King Duffe, the great-grandfather of Lady Macbeth. To overcome these difficulties, the principle was established to regard as historical those references for which there is a definite record, altho the references may not be treated historically true to facts by the poet.

In regard to the scoring of authors of poems, the principle to score only those references to poets, which appear within the poems analyzed, was adopted. If each author should be scored according to the number of his poems analyzed, the frequency might not be comparable with the frequency obtained for other types of character. Hence, Table 4 contains only those references to the poets contained within the poems. The principle was followed not to include personal references by pronouns. Typical references of this kind is I in Goldsmith's "The Deserted Village" and "My Luv's Like a Red Rose" by Burns. It will be observed that only the title of one poem is tabulated, altho reference to a character may have occurred in more than one poem as shown by frequency column.

The poets followed by the number of their poems which appear in this study, are: Arnold 1, Browning 9, Burns 11, Byron 2, Coleridge 1, Collins 2, Cowper 4, Dryden 2, Goldsmith 1, Gray 7, Homer 2, Keats 10, Longfellow 1, Lowell 1, Macaulay 4, Milton 3, Scott 1, Shakespeare 1, Shelley 19, Tennyson 3, Virgil 1, Wordsworth 34, and Whittier 1. It is noteworthy that the number of the poems required for study may not be an index to the relative importance of the poets. The matter of time required for the study of the poem and the nature of the poem are also determining factors.

Table 4 shows that Alexander, Caesar, Cromwell, and Shakespeare rank highest in frequency. Of these, the first is a Greek, the second a Roman, and the last two are English. Each belongs to a different period of time - Alexander died in 323 B.C., Caesar in 44 B. C., Cromwell in 1658, and Shakespeare in 1616.

The first three were great statesmen and military leaders, who controlled the destiny of their countries during their day, and the last one is generally recognized as the greatest dramatist of any day or nation. These results are not startling as Alexander, Caesar, Cromwell, and Shakespeare all occupy a prominent place in historical narrative. Saint Cecilia ranks next highest in frequency, and follow Anthony, Boccaccio, Dante, and Milton with the same score. Due to the material analyzed, it is not surprising that writers compare favorably. Owing to the method of scoring, the frequency does not run high.

The characters labelled doubtful are: Afghans, Albany, Aleppo, John Anderson, Angus, Ascabart, Banquo, Barnaby, Blanche, Alice Brand, Ethert Brand, Brian, Bruce, Elisa Craig, Damfreville, DeVaux, Margaret Dhu, Sir Roderick Dhu, Dirk, Donalbain, Douglas, Duncan, Emma, Teraburz, Terood, Ferragus, Fleance, Fra Pandolf's, Gael (Highlander), Gillian, Malcolm Graeme, Duncan Gray, Griffin, Dudwiz, Haman, Herbert, Herries, Habomok, Hugh of Larbert, Jack, Jemshid, John of Alloa's, John of Mar, Sir John of Hyndford, Joris, Kate, King Afrasiab, Kaikkosroo, Lady Macduff, Lenore, Lennox, Simon Lee, Lewis, Lucy, Luffness, Macduff, Maggie, Margaret, Mary ("To Mary Unknown"), Mary ("The Lady of the Lake"), Malise, Marjorie, McHregor, Maudlen's, Matthews, Matthew, Saint Modan, Red Murdoch, Norman, Ozymandias, Paule, Pecksnott, Peter, Peran-Wisa's, Pierre, Richard, Ross, "Ruth" (Wordsworth), Ruth("Simon Lee"), Saxon (a Lowlander), Silborne, Saint Serle, Seyton, Shyloch, Siward 'young), Susan, Sweno, Urgan, William in("The Lady of the Lake"), Wattawamat, Zal, and Zoarrah.

In the above collection are included references to purely imaginary characters, declared so by critics, also to characters in ballads contained within the poems, and to characters who may have actually lived but for whom no record has yet been found. All of these are historical in the sense that they represent certain types. These types may be of more historical value to the historian than are comparatively obscure persons who meet the historical standard. This study, unlike those by Bagley, Horn, and Baskett is not concerned with the importance

of the references. Its purpose is to work out a technique for their determination.

It lies beyond the scope of this study to determine which Biblical characters are historical and which are not. The references are grouped as Biblical on the basis that they refer to definite characters which appear in the Bible. The Biblical references found and arranged without respect to frequency are Abraham, Amun, Astaroth, Baal, Bathsheba, Beelzebub, Boaz, Cain, Christ, David, Eve's, God, Goliath, Isaac, John, Mary, Og, Paul, Rebecca, and Satan. References to Biblical people, determined on the same basis as those to character, are Christians, Hebrews-Jews, Ephesians, Midianites, Philistines, and Romans. These latter references are unquestionably historical and belong in the group of historical peoples.

Historical Peoples

In the collection of references to historical peoples are included references to clan, as Clan Alpine; references to line of descent as House of Beaudesert and House of Tuelibardine's; references to family group as Douglas and Graeme; references to religious groups as Druids, Hebrews-Jews, Christian and under that caption may be classified Franciscans, Pilgrim, Puritan, and Quaker; references to tribe as Cherokees, Creeks; references to groups by nickname as Yankee, Highland, and Lowland; references to city-state groups as Athenian, Carthaginian, Lydian, Spartan, Theban, and Venetian; references to races and nationalities as Aeolian, Angles, Arabian, Austrian, Breton, Celtic, Dacian, Dardon, English, Ephesians, Etruscan, Etrurian, Flemish,

French, Gallic, German, Gothic, Grecian, Greeks, Hebrides, Hebrews-Jews, Italian's, Indian, Latian, Normans, Persians, Romans, Scottish, Spanish, Trojans and Turks. Applying the principle set up for historical institution, then only those peoples are historical that are no longer in existence.

In the collection of references to historical peoples the principle was established to include proper adjectives appearing in such expressions as Arabic letters, and Lydian measures.

Where a proper adjective was scored, the proper noun corresponding to it was not scored where it appeared within the same selection and vice versa,

Different expressions with the same connotation were regarded as one reference. For example, Hebrews and Jews counted as one reference when they appeared in the same selection.

References to Persons in "The Lays of Ancient Rome".

Table 4 and the above lists contain no references that appear in Macaulay's "Lays of Ancient Rome." The whole tendency of Ancient History scholars today is to regard the material of which the lays treat as unhistorical. This material lies somewhere between the realm of mythology and history. Relying upon expert opinion, we group the references in the lays separately. The references found and arranged without respect to frequency are Aebutius Elva, Auxur's, Appius, Claudius, Aruns, Astur, Aulus, Aunus, Auster, Caeso, Caius Cossus, Camerium, Claudius, Conscript Fathers, Cosus, Cripus, Fabius, Flaccus, Flavius Faustus, Hanno, Herminia, Herminius, Horatius, Icilus, Julius, Lars Prsena, Lausulus, Lincinius, Lucrece, Lucumo, Manlius, Marcian, Marcus, Metius, Muraena, Nepos, Ocnus, Pedum, Picus, Quinctius, Quirinus, Quirites, Scaevola's, Seius, Sempronius Atratinus, Sergius, Sextius, Sextus, Spurious

Lartins, Tarquins, Tibur, Titus, The Thirty, Tubero, Tullus, Valerius, Virginia, Virginus, Volero, Vulso, and The Wicked Ten.

Although the above references are regarded on the whole as unhistorical, still the fact must not be lost sight of that they have exerted influence historically to the extent that people have believed that they actually lived. The influence may have been as great as if they had actually lived and had done the things believed of them.

The references to family tabulated above are Claudius, Cassus, Fabius, Marcian, and Quinctius.

The references to definite group are Conscript Fathers, Quirites, The Tarquins, The Thirty (prophets), and Wicked Ten. Appius Cladius, one of The Wicked Ten, and Titus, one of the Tarquins, are each scored as well as the groups ⁱⁿ which they appear.

The references to people are Alban, Capuan, Calabrian, Celtic, Corinthian, Dorians, Etruscans, Grecian, Latian, Lavinians, Porcians, Romans, Tuscan, and Volscian. These are ancient people who are unquestionably historical.

The characters that are unquestionably mythological such as Castor, Juno, Mars, Pollux, and Vesta are not included in the list and are scored with the mythological characters.

References to Legendary Persons

A legendary character is regarded in this study as a human being who is not historical in the sense that he has actually lived. All the references to persons in the "Idylls of the King" are regarded as legendary save those that are Biblical. References to legendary character found outside the Idylls

are Ariel, Miranda, Prosper, Robin Hood, Friar Tuck, Scathe-locke, Maid Marion, Mutch, and Little John. In the collection of references to legendary persons no new problem appeared.

References to Mythological Persons

A mythological character is regarded in this study as a super-human being, conceived as divine or possessed of divine attributes. References to persons in the Aeneids, Iliad, and Odyssey are mythological. The references to mythological persons found outside of these are Apollo, Artemis, Athene, Bacchus, Ceres, Cyclops, Cytherea, dolphin, dryad, faun, genii, Grace, Hebe, Hyperion, Idalia's, Jove, Maenod, Muse, Naiad, Neptune, Nereid, nymph, Olympia, Olympus, Orpheus, Phoibus, Venus and Zephyrs. In the collection of mythological references to persons no new problem appeared. A frequent difficulty consisted in the collection of several names with different connotations for the same character. For example, Idalia and Cytherea are both surnames of Aphadite, and both are included.

It is difficult to distinguish sharply between legendary and mythological characters. The distinction made in this study holds only in general. This distinction, however, is not vital. It merely affords a convenient method of reference to a large group of persons.

The lays, legends, and myths contain much more history than this method of treatment has been able to tabulate. They are significant historically for the explanations they contain of some practice, belief, or institution. The lays and the legends are especially associated with the early social and political practises, while the myths are especially associated with primitive religious rites and beliefs. To collect these requires a technique different from that applied to the col-

lection of references to dates, character, people, and written productions.

References to Written Productions

In the collection of references to written productions only those are included that are mentioned directly within the poem or are unmistakably referred to within the poem. Table 5 contains a list of such references.

TABLE V

References to Written Productions

| Author of Production | Title of Production | Poem in which Reference Occurs |
|----------------------|---|--|
| Bariffe's | :Artillery Guide | :The Courtship of Miles Standish |
| Chalkley's | :Journal | :Snowbound |
| Chapman's | :Homer | :On First Looking into Chapman's Homer |
| Goldinge, Arthur | :Commentaries of Caesar | :The Courtship of Miles Standish |
| Sewel's | :History of the Christian People Called Quakers | :Snowbound |
| | :Arabian Nights | :Snowbound |
| | :Bible - One Hundreth | :The Courtship of Miles |
| | :Psalm - Proverbs | :Standish |

"Arabian Nights" is illustrative of a reference unmistakably referred to. It is taken from the quotation, "We had read of rare Aladdin's wondrous cave."

Direct and unmistakable references to written productions are not numerous in the required English poetry. Still indirect references are abundant. To illustrate in a general way, with the mention of each poet or writer in Childe Harold there is an indirect reference to his written production. To

appreciate these indirect references requires a knowledge of the writers and their work.

Conclusion

"Since the essence of history is the real life of a people - their ideas and feelings," history is as complex as human nature itself in its social setting. It, therefore, possesses too many elements ever to be reduced to a science in the sense that chemistry is a science. Because of the complex nature of history, a study, like the present one, must necessarily have its limitations. At best, this investigation has secured only a partial amount of the historical content contained in the poems analyzed. In securing this historical content the following methods were used:

1. To score only once each reference of a kind in a given poem.
2. To collect only specific references to date, institution, person, place, and written production.
3. To regard as historical only those references to date that are specific and definite in point of year.
4. To collect references to political, religious, educational, industrial and social institutions that are not running in 1900.
5. To regard as historical only those references to persons, meaning both character and people, who have actually lived, and of whom we have a definite record in addition to the poem in which mention is made.
6. To regard as historical only those references to place that are associated with a historical event and character.
7. To collect only references to written productions contained within the poems.
8. To include all historical references to date, institution, person, place, and written production, that are

inmistakably implied but not directly mentioned.

9. To include all designations for the same person or people, which carry different connotation.
10. To include references to historical character regardless of treatment by poet.

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